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Spring 6-1-1994

## WGLT Program Guide, June-July, 1994

Illinois State University

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## FOLK MUSIC

PROGRAM GUIDE FOR JUNE/JULY 1994



## GLT SHINES SPOTLIGHT ON BLUE MOON

### LIVE FOLK SERIES BEGINS JUNE 26

Over the last several years, one of the best new venues for live music in the Twin Cities has been the Blue Moon Coffeehouse. The Blue Moon is located at Illinois Wesleyan University's Memorial Student Center. Once, twice, sometimes even three times a month, the ballroom there is transformed into a showcase for progressive folk singers - the new generation of singer/songwriters and acoustic bands.

GLT is proud to present a series of half hour highlights of musical programs at the Blue Moon. The series begins June 26, the week after highlights from the Telluride Bluegrass Festival (see facing page.) All concerts were recorded by GLT's Acousticity host, Bruce Bergethon, during the spring season at the Blue Moon.

All the Blue Moon Tapes will air at 10:05 PM, right after Poetry Radio. The schedule of performers for the broadcast series is as follows:

June 26	OVERVIEW (featuring all performers)
July 3	DEAR CONNIE, (from Champaign, IL)
July 10/17	THE COMMON FACES (from Madison, WI)
July 24/31	CATIE CURTIS (from Ann Arbor, MI)
August 7	PAMELA MEANS (from Milwaukee, WI)
August 14/21	JON SVETKEY (from Cambridge, MA)
Aug 28/Sept 4	andi and i (Al/Andi Tauber, from Bloomington, IL)
Sept. 11/18	CARRIE NEWCOMER (from Bloomington, IN)



(Left to right) The Common Faces;  
Carrie Newcomer; Dear Connie;;  
Catie Curtis.

## IT'S FESTIVAL TIME IN TELLURIDE!

### JAZZ FEST & BLUEGRASS FEST AIR SUNDAY, JUNE 19TH

Nestled at the end of an alpine valley, surrounded by towering peaks and cascading waterfalls, the historic town of Telluride, Colorado, offers a rare atmosphere for musical creativity. Building on a 15-year tradition of jazz in Telluride, the Jazz Celebration has evolved into an exclusive musical event featuring internationally acclaimed artists in an incomparable mountain setting. You can enjoy this tremendous event Sunday, June 19th at 9 AM here on GLT.

Telluride Jazz Celebration has established itself as one of North America's leading jazz festivals, the sheer beauty of the place inspiring musicians to — well, to new heights. This edition, recorded in August, 1993, was dedicated to legendary drummer Art Blakey, and this two-hour program will feature performances from such artists as Frank Morgan and Steve Kuhn, Brian Lynch, Nick Brignola, and this year's Thelonius Monk Competition winner, Harold Summey, vocalist Roseanne Vitro, Bobby Watson, Billy Higgins, Cedar Walton, Harold Land, James Moody, Buster Williams, and Victor Lewis.

But GLT's Telluride music festival coverage doesn't stop there! Later that Sunday, at 10 PM, GLT will bring you highlights from the 1993 Telluride Bluegrass Festival.

Over the past two decades, Telluride's renowned bluegrass and acoustic festival has attracted some of the nation's hottest performers. Our host for this year's special is the acclaimed Emmy Lou Harris. The broadcast will feature Shawn Colvin, Tish Hinojosa, Peter Rowan, Loreena McKennitt, John Hiatt, John Hartford, Robert Earl Keen, Jr., Sugarbeat and the Seldom Scene in a two-hour program that will shake the rafters and move your feet!

Don't miss this fine festival Sunday on June 19th. The Telluride Jazz Celebration at 9 AM, and the Telluride Bluegrass Festival at 10 PM here on GLT.





## NPR FEES: A REASONABLE COST OF DOING BUSINESS OR A ROCKET OUT OF CONTROL?

by GLT General Manager Bruce Bergethon

During our Spring Friendraiser, a longtime member called me with a question. After several days of hearing our familiar litany about the rising costs of National Public Radio affiliation, he wanted to know why NPR fees have been going up 16% a year.

"Are these costs reasonable?" he wanted to know. "Are NPR people like Nina Totenberg and Scott Simon pulling down such high salaries that the member stations, like WGLT, are being made to suffer?" And, he wondered, "Is anybody challenging or questioning the necessity for such substantial increases?"

It took me about 15 minutes to explain why these cost increases have occurred. The listener understood why we don't go through the full explanation during the on-air drive. But we both agreed that GLT members deserve to know more about the costs of NPR programming. Hence this article.

There are several factors driving rising costs of NPR network fees for WGLT. Two are related to the expense of providing the premiere news service in all of radio. In the last decade, NPR has increased its commitment to international news coverage, a particularly expensive endeavor - the extensive coverage of the Desert Storm war is only the most dramatic example of the last few years. Furthermore, news, in general, is the most labor intensive and therefore most expensive type of radio programming.

So, there are a large number of people at the network working in the news department. Most of them - from the familiar voices you hear daily, to the production and support staff - are not paid large salaries. The most familiar people (like Nina, Scott, Bob Edwards, etc.) do make more than anybody at local stations, but their salaries pale in comparison with their colleagues in commercial radio and TV. In fact, as NPR News Vice-President Bill Buzenberg and Bob Edwards both underlined at the recent Public Radio Conference, the temptation is strong for NPR newsmen to "jump ship" for better salaries in the commercial world.

A more complex reason for increasing costs in the last decade has been the three-part restructuring of public radio and NPR funding since 1980. In the 1970s and early 80s, NPR was funded directly by the Corporation for Public Broadcasting, and its budget was developed through negotiation with that organization. Stations benefitted from this direct subsidy of NPR by paying artificially low costs for a wide range of NPR programming.

In 1983, a fundamental shift occurred as a result of the Reagan Administration's push to make noncommercial media more "market-driven." As of that year, CPB began distributing all the federal money directly to stations. The idea was that stations would pick only those program services that they really needed, and that NPR would have to respond to more direct market conditions.

This put NPR in the position of negotiating a budget directly with "the system": the hundreds of stations using their programs. Through the early 1990s, NPR annually came to the stations with a budget based on what it wanted to accomplish programmatically, and negotiated to a compromise that stations could (usually grudgingly) afford. What this meant for most stations, including WGLT, was a dramatic increase in NPR dues: a "market-driven" nightmare. To make matters worse, the new relationship between the stations and the network took place against a backdrop of decreasing federal and state support for stations.

NPR is unique among radio networks in that it is both a producer/distributor of programs, and a membership organization with a board of directors elected by the local member stations. Through the years of escalating NPR budgets, the membership engaged NPR in increasingly ferocious and exhausting confrontations over the budget that lasted all year and culminated in a showdown at the annual Public Radio Conference. (In other words, somebody - in fact most of the system - was very much challenging the dimensions of the budget increases.)

No one was really benefiting from this arrangement. As a result, and after vigorous discussion, a third restructuring was proposed and adopted, in which NPR dues would be "capped" at a fixed percentage of station revenues, with smaller and mid-sized stations (including WGLT) paying less. This new "dues formula," which is now in the second year of a phased-in process, will make it easier for stations to predict NPR costs, and will align the network more with the financial success of its member stations.

One intended by-product of the new structure is that the antagonistic attitude between network and stations has eased considerably. At the 1994 Public Radio Conference in April, the budget was hardly discussed, and far more time was devoted to other pressing issues.

I am also pleased to say that GLT is expecting, in FY 95, our lowest percentage increase in NPR costs of any year since 1988. NPR affiliation will still comprise a substantial portion of our budget, but it will hopefully become less necessary for us to complain about hefty increases in the annual fee.

I hope this article has made some sense out of the behind-the-scenes budget for you. As always, I would be happy to entertain further questions or concerns. Please feel free to write to me at the station, or call (309) 438-2393 during regular business hours.



## GLT STAFF PROFILE: MORNING EDITION HOST, TODD WINEBURNER

**LAURA KENNEDY:** Todd, you grew up in Tremont, Illinois and after briefly attending ICC, you joined the Air Force in 1983. What did you do in the Air Force?

**TODD WINEBURNER:** I worked on a flight simulator.

**LK:** As a pilot or a mechanic?

**TW:** I maintained it, but I could also fly it because I had to be able to fly it to figure out what was wrong with it. It was like a big video game — save the world for democracy and all that good stuff. Then I became a broadcaster in the Armed Forces Radio & Television Service. I did a little bit of everything. News, commercials, basically everything else you do at any station.

**LK:** What attracted you to broadcasting in the military?

**TW:** I was always interested in speech and theatre...verbal skills. It was something I wanted to do for a long time, but it's not an easy job to get because the military doesn't have many broadcasters and the ones that are there often don't leave.

**LK:** So, why did you leave?

**TW:** Over the last few years, the military has undergone fairly massive restructuring and I saw myself as a casualty of that restructuring. I didn't want to go polish airplanes somewhere, so I decided to get out. Plus, I wanted to go back to school.

**LK:** In 1989 you came to ISU and to GLT as a reporter.  
After graduation, you took a job in Japan...

**TW:** I got a short term job with a video crew that was shooting for Caterpillar. They needed some footage of a machine that's only in Ono, Japan. It was fun and the food was incredible! I was in Japan for about four weeks. While I was in the Air Force, I lived in Italy for a year and a half. I ate my weight in pasta three times over. Like Japan, Italy was great — nice people, lots of food and wine. Uninterrupted beaches - not commercialized.

**LK:** After you returned to America you got a job here at GLT as MORNING EDITION host. Tell us, Todd. What's it like getting up at 4 AM?

**TW:** It's really bad! That part is not much fun at all. But it's an interesting shift. It's when everything is happening. I get to work and all the overnight news is breaking, so I get to hear it pretty much before anyone else. Obviously, getting up so early is balanced by getting off work around noon. I've been doing a lot of reading lately. I'm reading a book on ritual and why it's difficult to study and also What Color is your Parachute? It's a job hunter's guide.

**LK:** So what color is your parachute?

**TW:** I haven't got that far yet. I do want to say, on a more serious note, that when I was ill recently, many people have stopped to say they're happy to hear me back on-the-air and I am happy to be back. I appreciate their kind thoughts.

**LK:** What do you think of GLT listeners?

**TW:** I think we have a great bunch of listeners. We have listeners who are very loyal and anxious to make a contribution, either critical or complimentary. If they have something they want, they let us know, they don't just turn to another station. They take a role and I don't think you can ask for more than that.

**LK:** One more question...when they make "GLT — The Movie," who is going to portray Todd Wineburner?

**TW:** I'm going to be played by Albert Brooks.





## RECOMMENDED RELEASES

### FOLK

ACOUSTICITY host Bruce Bergethon touts these recordings...

#### IRIS DEMENT

**"My Life"** (Warner Bros.)

DeMent has an ability to write new songs with a timeless quality. Her second release for Warner is just as satisfying and plaintive as her first.

#### DOMESTIC SCIENCE CLUB

**"Domestic Science Club"** (Discover)

The DSC is a trio featuring Sara Hickman, Robin Macy and Patty Lege. Their debut release blends swing, good humor and angelic harmonies.

#### HEARTBEATS RHYTHM QUARTET

**"Spinning World"** (Green Linnet)

These four women call their style "zydegrass," a fresh mixture of old-timey instrumentation with modern harmony and driving rhythm.

#### JAMES KEELAGHAN

**"My Skies"** (Green Linnet/Redbird)

A wide-ranging set of original songs from a distinctive Canadian sensibility.

#### CARRIE NEWCOMER

**"Angel At My Shoulder"** (Rounder/Philo)

A long-awaited release from this local favorite showcases her expressive singing and keenly observed, highly personal songwriting.

#### NEW GRASS REVIVAL

**"The Best Of"** (Liberty)

A stunning collection of innovative bluegrass fusion from the much-missed, now-disbanded supergroup featuring Bela Fleck, Sam Bush and John Cowan.

#### NORTHERN LIGHTS

**"Wrong Highway Blues"** (Flying Fish)

Hot picking, great singing, and strong songwriting from band members Bill Henry and Taylor Amerding make this a very exciting progressive bluegrass band.

#### SUGARBEAT

**"Sugarbeat"** (Planet Bluegrass)

The debut release from a band co-led by banjo innovator Tony Furtado and singer/songwriter Ben Demerath features original material and songs by Sandy Denny, John Hiatt and Lennon/McCartney.

#### VARIOUS ARTISTS

**"Daddies Sing Goodnight"** (Sugar Hill)

New and old lullabies, many with a Western feel, by some swell male artists, including Doc Watson, Jesse Winchester, Tim O'Brien and Peter Rowan.

#### VARIOUS ARTISTS

**"Philo So Far"** (Philo)

A twentieth anniversary celebration of the songwriter's showcase label, featuring Christine Lavin, Patty Larkin, Greg Brown, Cheryl Wheeler and many more.

### JAZZ

Chuck "The Thriller" Miller recommends these babies...

FRANK WESS **"Tryin' to Make My Blues turn Green"** (Concord)

How do you make an octet sound like a big band? I have no idea, but Basie alum Frank Wess does a superb job. The title track swings hard and Wess leads the band through 12 great tunes.

CHARLIE HADEN & QUARTET WEST

**"Always Say Goodbye"** (Gitanes)

Haden's stature in jazz is already legendary. Add to this release the magic of audio dubbing and we are treated to performances of Coleman Hawkins, Jo Stafford, Chet Baker and others playing along with the quartet.

ERNIE WILKINS-KENNY CLARK

SEPTET **"Ernie Wilkins-Kenny Clark Septet"** (Savoy/Nippon Columbia)

The re-issue market is hot and stoking the fire are appearances of the classic Savoy label. If you dig classic bop, this is a good starting point as Eddie Bert, Cecil Payne, George Barrow, Hank Jones and others tear up this 1955 session.

JACK WALRATH & THE MASTERS

OF SUSPENSE **"Serious Hang"** (Muse)

Walrath grew up in one of the later Mingus bands where dynamics were important. He's joined by Don Pullen at the Hammond B-3 and the quintet drives through tunes ranging from a Mingus tune to a Bulgarian revolutionary song.

TEX ALLEN **"Late Night"** (Muse)

Trumpeter Allen has a quintet that could be dropped into the late 50's with ease. His muted work brings memories of Miles to mind and his band plays with great balance. This is a cool release.

#### JOE LOVANO

**"Tenor Legacy"** (Blue Note)

Tenor man Joe Lovano has been a quiet figure on the jazz scene for years, serving as sideman for Jack McDuff, Charlie Haden and others. Now Joe is a leader in his own right. Here he's joined by fellow tenor man Joshua Redman and an all-star rhythm section.

#### JAZZ FROM LINCOLN CENTER

PRESENTS: **"The Fire of the Fundamentals"** (Columbia)

An all-star release culled from a series of concerts, this CD is a perfect introduction to the hot talent of some "young lions," and an all-star cast. The idea is to cover standards, and the fresh readings of material ranging from Morton to Coltrane is great.

#### ART PEPPER

**"Tokyo Encore"** (Dreyfus Jazz)

Recorded two years into Pepper's final comeback, this release provides an intimate look at his mastery of the alto sax. Surrounded by his favorite rhythm section (George Cables, Tony Dumas & Billy Higgins) we're treated to standards and some of Pepper's best writing.



## THE LAST SPRING MEMBERSHIP DRIVE REPORT!

by Kathryn Carter — GLT Development Director

I'm sure you're aware of the success of our Spring on-air new member drive. Everyone at GLT wants to say thank you one more time to everyone who called in with a pledge.

And I'd like to thank a number of very special people and businesses who contributed time, products and services to make our drive a success. As you have probably gathered by now, it takes the cooperation of literally hundreds of people to have a successful on-air drive. People like:

**Phone Volunteers** — each and every one of the 156 of you was instrumental to our success. Some of you answered phones at 6:00 a.m., others stayed until midnight, many stayed for several hours, some even came on several different days. I can't name you all here, but thank you for the wonderful job you did!

**Refreshment Donors** — you kept the volunteers and staff on their toes and refreshed throughout the drive. Thank you for the great food, Pepsi, coffee, desserts and snacks. I want to take this opportunity to thank you publicly for your generosity.

Garlic Press	Holiday Inn	Avanti's Restaurant
Pub II	Subway	Bec's Far East Texas Grill
Dabney's	Koffee Kup	Schnuck's Supermarket
Garcia's Pizza	Jumer's Chateau	Pepsi-Cola General Bottlers
Arby's Roast Beef	Blimpies	Great American Cookie Company

**Challengers** — thank you for issuing over \$10,000 in challenges to listeners throughout the drive. Many of you called in a challenge spontaneously and made things very exciting.

Bank One	Pro Sound Center
Illinois Power	Edward D. Jones/Linda Kimber
Jumer's Chateau	C.Tee's Screenprinting
Music Shoppe	Osborn & DeLong
Champion Travel	Davis Caves Construction
Georgette Shupe	Gail and Galen Crow
Dan Irvin	

As you frequent the businesses or see the people listed, please let them know you also appreciate their support of GLT. They would love to hear from you!

## SUMMER FUN WITH GLT

The GLT staff and the GLT Jazzmobile are getting ready for another busy summer. We're making plans to participate in numerous outdoor festivals and put on an event or two ourselves. Be sure to look for us at the following:

PEORIA STEAMBOAT DAYS	June 18
TWIN CITY FEST	June 25 & 26
SUGAR CREEK ARTS FEST	July 9 & 10
CORN FEST	August 26 & 27
RIVER CITY BLUES FEST	September 2 & 3
ISU ARTS FEST/HOMECOMING	October 7, 8 & 9

As always, the GLT staff will be available selling GLT stuff. That's t-shirts, hats, mugs, etc. If you'd like to help out at the GLT booth at any of the listed events, please call Kathryn Carter, 438-2257. We always need volunteers!

**BECOME A PARTNER IN THE FUTURE OF GLT —  
BECOME A MEMBER NOW!**

### PLEASE ACCEPT MY MEMBERSHIP IN THE FRIENDS OF GLT

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_

My enclosed check is payable to:  
**Friends of GLT/ISU Foundation**

Please charge my VISA \_\_\_\_\_ Mastercard \_\_\_\_\_  
Account # \_\_\_\_\_ Exp. date \_\_\_\_\_

\_\_\_\_\_ \$25 Student/senior citizen  
\_\_\_\_\_ \$45 Basic membership  
\_\_\_\_\_ \$89 Club 89  
\_\_\_\_\_ Other \$ \_\_\_\_\_

Major Donor Categories:

\_\_\_\_\_ \$125  
\_\_\_\_\_ \$250  
\_\_\_\_\_ \$500

Please tear out and mail this form with your pledge to:  
GLT 89 FM, ISU, Campus Box 8910, Normal, IL 61790-8910  
or FAX your pledge to (309)438-7870



## THANKS TO OUR PROGRAM SPONSORS AND UNDERWRITERS

As you frequent these businesses, please thank them for their support of GLT. Their program sponsorship/underwriting is essential to the quality of the music and news you hear on 89 FM.

**FIRST AFFILIATED SECURITIES, INC.**  
1540 E. College, Landmark Mall, Normal  
(309) 454-7040

**THE GARLIC PRESS**  
108 North Street, Normal  
(309) 452-8841

**OSBORN & DELONG**  
510 E. Washington, Suite 306, Bloomington  
(309) 828-6522

**KURT'S AUTOBODY REPAIR SHOP, INC.**  
2025 Ireland Grove Road, Bloomington  
(309) 662-5823

**THE PEOPLES BANK**  
210 Broadway, Normal  
1500 E. College, Normal  
120 N. Center, Bloomington  
2101 N. Veterans Parkway, Bloomington  
228 W. Main, Lexington  
2201 E. Washington, Bloomington  
(309) 823-7000

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**OCI CORP. OF MICHIGAN**  
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(309) 662-2020

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319 North Street, Normal  
(309) 452-7400

**THE SCHOOL SHOP**  
1224 Towanda Plaza, Bloomington  
(309) 827-5555

**OFFICE FURNITURE OUTLET**  
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(309) 673-8900

**BANK ONE**  
2404 E. Oakland, Bloomington  
664-9000

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Illinois State University, Normal  
(309) 438-5487

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(309) 662-3737

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(309) 663-5175

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Illinois State University  
(309) 428-5444

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204A North Street, Normal  
(309) 452-0513

**STATE FARM INSURANCE COMPANIES**  
One State Farm Plaza, Bloomington  
(309) 766-2311

**CHILLADA'S CAFE**  
121 E. Beaufort, Normal  
(309) 452-TACO

**C TEE'S SCREENPRINTING**  
201 North Street, Normal  
(309) 452-1421

**YOUR BUSINESS HERE**  
For information on becoming  
a program sponsor/underwriter, call  
Kathryn Carter, (309) 438-2257



## UNDERWRITER SPOTLIGHT

Stepping into the underwriter spotlight this month are **OSBORN & DELONG** and **SUNDOWN AUDIO**.

Great music. Incisive news reporting. Intriguing personalities. All these help make a successful radio station. But a station's identity doesn't stop with the air sound. Lucky for GLT, its visual image began with the graphic design firm of **OSBORN & DELONG**.

"We believe in GLT, we listen to GLT, and we wanted to find a way to support GLT," explained Jane Osborn. "The best way we could see to do that was to use our talents to GLT's advantage. And graphic design is really our best talent."

When Jane, along with partner Doug DeLong and master designer Al Fleener put their creative minds to it, the "look" of GLT was born — in the form of a new logo, T-shirts, billboards, posters, program guides and mugs.

"In terms of graphic design, we were able to find an image for GLT as an interesting and progressive business. It also allows us the freedom to experiment."

"GLT is a unique radio station in downstate Illinois," observed Scott Sefton of **SUNDOWN AUDIO**. "We wanted to capitalize on the only station of its kind. I listen to GLT and I think it's neat. I like to support something that's cool, and I think other people would agree with me that GLT is a great station, so it's terrific exposure for **SUNDOWN AUDIO**."

One of the benefits that Scott has noticed since **SUNDOWN AUDIO** began underwriting GLT programming is that his customers will actually take the time to thank him for supporting the station. Another plus of underwriting is giving **SUNDOWN AUDIO** a community minded image.

"The music you hear on GLT is universal in its appeal," added Scott. "Other stations' music gets tiring. GLT has a wider appeal so it's easier to have on all day long."

## WEEK AT A GLANCE

	S	M	T	W	T	F	S	
5	JAZZ	MORNING EDITION®					JAZZ	5
9							CARTALK®	9
noon	JAZZ							noon
4	SONG AND DANCE MAN	4:30 ALL THINGS CONSIDERED®					BLUES	5
6	ARTSCAPE	FRESH AIR®					WHAD'YA KNOW?	7
7	FOLK	JAZZ				BLUES		1

### NEWS AND TALK FEATURES

**WGLT Local News**  
Weekdays 6:35a, 7:06a,  
7:49a, 8:35a, 12:06p,  
3:55p, 4:25p, 5:04p,  
5:28p, 6:59p

**NPR Newscasts**  
Daily 12:01p, 7:01p,  
9:01p  
also 4:01p weekends only

**Poetry Radio**  
Tu, Th, Sun, 10a  
and 10p  
Sunday during Artscape

**Star Date**  
Daily 6:59a and 2p

### JAZZ FEATURES

**Piano Jazz**  
Monday 7-8p  
**Jazz From Lincoln Center**  
Tuesday 7-8p  
**Jazzset**  
Wednesday 7-8p  
**New Releases**  
(with Thom Joyce)  
Saturday 10a-noon  
**Swing Shift**  
(with Chuck Miller)  
Sunday noon-4p

### BLUES

**Bluesstage**  
Friday & Saturday  
7-8p  
**Blues with the Delta Doctor**  
Friday 8p-1a  
**Boon at Noon**  
(with Marc Boon)  
Saturday noon-5p  
**Bluesline**  
(with Steev Fast)  
Saturday 8p-1a

### OTHER MUSIC

**Afropop Worldwide**  
Thursday 7-8p  
**Thistle and Shamrock**  
Sunday 7-8p  
**Acousticity**  
(with Bruce Bergethon)  
Sunday 8p-12 mid  
**E-Town**  
Sunday 12-1a





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